

Studio Sergison
Autumn Semester 2014

Re-use 1



Contents

5	Introduction
6	Theme: Hotel/Garden
8	History of Maroggia
12	First exercise: A study of atmosphere
20	Second exercise: Site model
22	Project site
24	Third exercise: Atmosphere/Image
26	Fourth exercise: Building
28	Fifth exercise: Building organisation
30	Sixth exercise: Room studies
32	Programme
34	Filmography
35	Reading list
36	Contacts

Aerial view of Maroggia

Introduction



This year the studio will work on the theme of re-use, a point of common research amongst all ateliers. In this semester we will consider a man-made landscape as a physical artefact that can be re-used.

We are interested in the relationship a house can establish with a landscape. In this case the house will contain the programme of a hotel. There is a long-established tradition of ordering landscape and exploring the role a building's interior can have in relation to its surroundings and the connection between landscape and domesticity.

Working in pairs we invite you to explore these relationships and study the character and atmosphere you consider appropriate for the making of a new hotel in a beautiful setting.

Villa del Balbiano, Ossuccio, Como

This semester our work is organised around the notion of re-use. We will consider landscape as an element that can be re-used, and explore how it can establish a relationship with a new building, which in this instance would contain the programme of a hotel.

The existing landscaped garden does not have a relationship to a house or any other building structure. We may speculate whether or not this was the case in the past.

As a building programme, a hotel is of particular interest, as it needs to manage numerous thresholds between public and private spaces and the various functions and activities they support. As a building type, a hotel must allow for public events and meetings to take place, while also acting as a short term home for its guests.

We are interested in exploring how the atmosphere of the interior architecture of a hotel can meet these needs. Therefore, we invite you to speculate on the atmosphere of the different rooms in relation to their use and within the totality of the building.

Your work should attend to these questions, and address the relationship between inside and outside, between interior and landscape. You will need to develop a clear concept to situate your building, one that anticipates how the existing grounds will be affected by the introduction of a building, and what additional adjustments need to be made so that the landscape is enhanced by the addition.



1

1
Landscape, Giorgio Morandi,
1942

Maroggia is located on the eastern bank of Lake Lugano, at the mouth of the river Mara. Looking east, the mountain ridge of Monte Generoso gives the village an impressive silhouette, while to the west the view opens out towards the lake.

Maroggia was a key location back in antiquity as archaeological finds and historical documents testify. In 724 the Lombard King Liutprando gave the village lands as a gift to the the Church of San Carpofo in Como, which later ceded them to the Monastery of Sant'Ambrogio in Milano.

The presence of a castle – *castellum de Marozia* – was recorded in 1335, behind which lay the so called *prato de la Rozia* and *strata franzischa*. No trace of the castle remains, but the *strata franzischa* refers to the main road that linked Campione and Bissone to Mendrisio in the Middle Ages.

The inhabitants of Maroggia originally made a living from fishing and charcoal making. Later, milling became the main activity and many mills were constructed along the river, including a paper mill and a food processing plant, which operated until the mid-nineteenth century. The flour mill opened in 1924 and expanded in the 1940s to reach its current size. In 2000 it was fully automated and continues to be active today.

Maroggia was home to several artists who worked extensively in Italy: the Rodaris, sculptors and architects who worked on the Cathedral in Como, among others; Baldassarre Longhena, the great architect who found fame in Venice; Francesco Somaini, who was Professor of Sculpture at the Academy of Brera in Milan and was commissioned several projects for the Austrian Empire.

The most notable buildings in Maroggia are the seventeenth century Parish Church of St. Peter located in the small piazza overlooking the lake, and the Sanctuary of the Madonna della Cintura, which sits within a clearing, on a hill above the village and is only accessible via a narrow footpath. Located on this natural ledge, the shrine is visible from miles away and offers panoramic views of the village.

Another interesting building is the seventeenth century Petrucci family house which forms the central and oldest part of what would later be turned into a boarding school by philosopher Romeo Manzoni. In 1905 it was bequeathed to the Salesian Fathers, who moved their college from its previous location in the Episcopal Mansion in Balerna and named it Collegio Don Bosco.



1



2



3 4



1
Maroggia, historic panorama

2
Don Bosco boarding school,
1620-1640

3
Maroggia, 1905

4
Maroggia, from the lake, circa
1920

The village developed behind the parish church as a small and compact settlement enclosed within walls and porticoes to protect its inhabitants from raiders and from the wolves that roamed the surrounding forest. Later the village expanded mainly to the south of the small historic centre, leaving the original urban fabric and the close link with the lake unchanged.

The site

Information on the history of the site is scarce. However, there is an interesting legend on the meaning of the donkey that features on the village coat-of-arms, which provides an alternative interpretation of what is generally taken to be a reference to the local milling tradition.

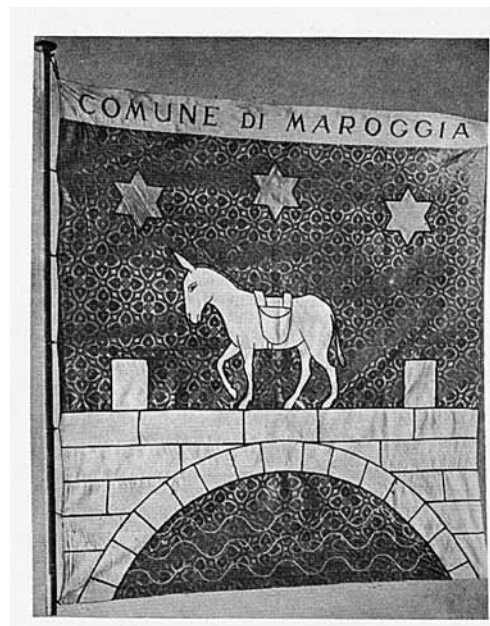
According to the legend, the land between the current train station and the river Sovaglia in Melano was once no man's land. The two municipalities shared its use, but neither owned it.

One day the corpse of an unknown man was found behind a hedge close to where, decades later in 1882, the train station would be built. As the dead man was a foreigner, neither of the communities wanted to pay for his burial. A man from Melano eventually came forward with the proposal that his community would pay for the burial if, in return, the municipality of Melano were given the unclaimed lands. The people of Maroggia decided that the exchange would be in their interest, as the land in question had very little value. The Melanesi happily accepted the deal and moved the village border, as agreed, by tracing a line from the mountain to the lake through the position where the dead man was found.

The news spread quickly through the region and people laughed at the stupid Maroggesi, nicknaming them 'the donkeys of Maroggia'. Rather than taking offence, the people of Maroggia, chose to feature the humble animal on the village coat of arms.

Historically the building of a villa was proposed on the site. However, only the garden was built. Today the cypress-lined avenue still indicates where the villa would stand, although the site has remained unbuilt.

The current owner, a developer, is planning to build luxury apartments on the site, but the plans have not yet been made accessible to the public.



1

1
The Maroggia coat of arms

2
Postcard depicting the college of Don Bosco

3
Sanctuary of the Madonna della Cintura

4
Signs of decay in the historic garden site



2



3



4

First exercise: A study of atmosphere

The first exercise we would like you to undertake is intended to develop an understanding of how the atmosphere of a place is determined. We ask you to choose a space in an existing hotel that you believe has a strong atmosphere. This should be a room that you can access and photograph. You should choose which of the spaces of the hotel you want to photograph to illustrate the relationship between inside and outside, interior and landscape.

Having made your choice, you will need to study the space carefully and find a good angle to photograph it, being careful with the light level and composition of the photograph. You will then be asked to make a model of the space at a scale of 1:10 based on a print of the photograph you took. The model should accurately recreate everything that can be seen in the print. Having done this, you then need to photograph the model you have made. Care should be taken to recreate the lighting levels and atmosphere you observed in the room chosen as illustrated in the photograph you took. You will then need to take a photograph of the model and print it at the same size as the original print.

An introductory talk will explain how to carry out this first assignment.



1

1
1:10 interior model, Seungho
Park, Harvard 2014



1



5 6



2 3



7 8



4



9

1 Hotel Rosenlauri, Rosenlauri

2 Hotel Waldhaus, Sils Maria

3 Villa Monastero, Varenna, Como

4 Bauhaus Hotel, Monte Verità

5 Grand Hotel Giessbach, Brienz

6 Villa Negroni, Vezia

7 Hotel Schatzalp, Davos

8 Villa Saraceno, Vicenza

9 Villa Serbelloni, Bellagio, Como



10

10
Kurhaus Bergün, Bergün



11

11
Hotel Bellevue des Alpes, Kleine
Scheidegg



Second exercise: Site model

All studio members will be required to produce a 1:200 timber block model of your site and of the wider surrounding area as a group. This task requires both accuracy and careful coordination.

The model produced will then be used as a tool to help develop a concept for your project. Consideration should be given to the scale of the building and the relationship it establishes with neighbouring buildings and the landscape.

While priority should be given to an extensive exploration of different massing possibilities, you will be expected to produce drawings to assist your studies in the form of sketches, plans sections and elevations.



2 3



1

1
The site from via Poiana

2
Lakeside boundary wall and belvedere

3
The main entrance gate on Via Cantonale

4
The site against the background of the Monte Generoso range

previous pages
The site, as seen from the lake



4



Third exercise: Atmosphere/Image

With the knowledge you have acquired of the kind of building you want to develop and a concept for the siting of the building within the existing landscape, we now ask you to develop a representation of your project.

This image should convey the scale, the plastic and material properties of the building. We see this task as an important way of developing and communicating a deeper understanding of your projects.

An introduction will be offered on images and representations.



1



3



2

1
Perspective by Jie Zhang and
Alexandre Figueiredo Canario

2
Perspective by Simona Magnoni
and Maria Silvia Giuletti Cemak

3
Perspective by Matteo Mazzon
and Yasemin Seyal Ciorabai

Fourth exercise: Building

This exercise is intended to build upon the understanding you have begun to develop from the previous stage of work: you now need to refine your project further. This exercise focuses on plastic qualities: you are asked to produce study models at an appropriate scale, which will allow you to access your project in relation to the wider context.

As in the previous exercise, while priority should be given to the making of models that explore ideas about the form, volume, facade and internal organisation of the building, the process should be supported by drawings.



1



2

1-2
Model studies produced during
the SS 2013

3
Model by Charlotte Viarouge and
Raul Vasvari

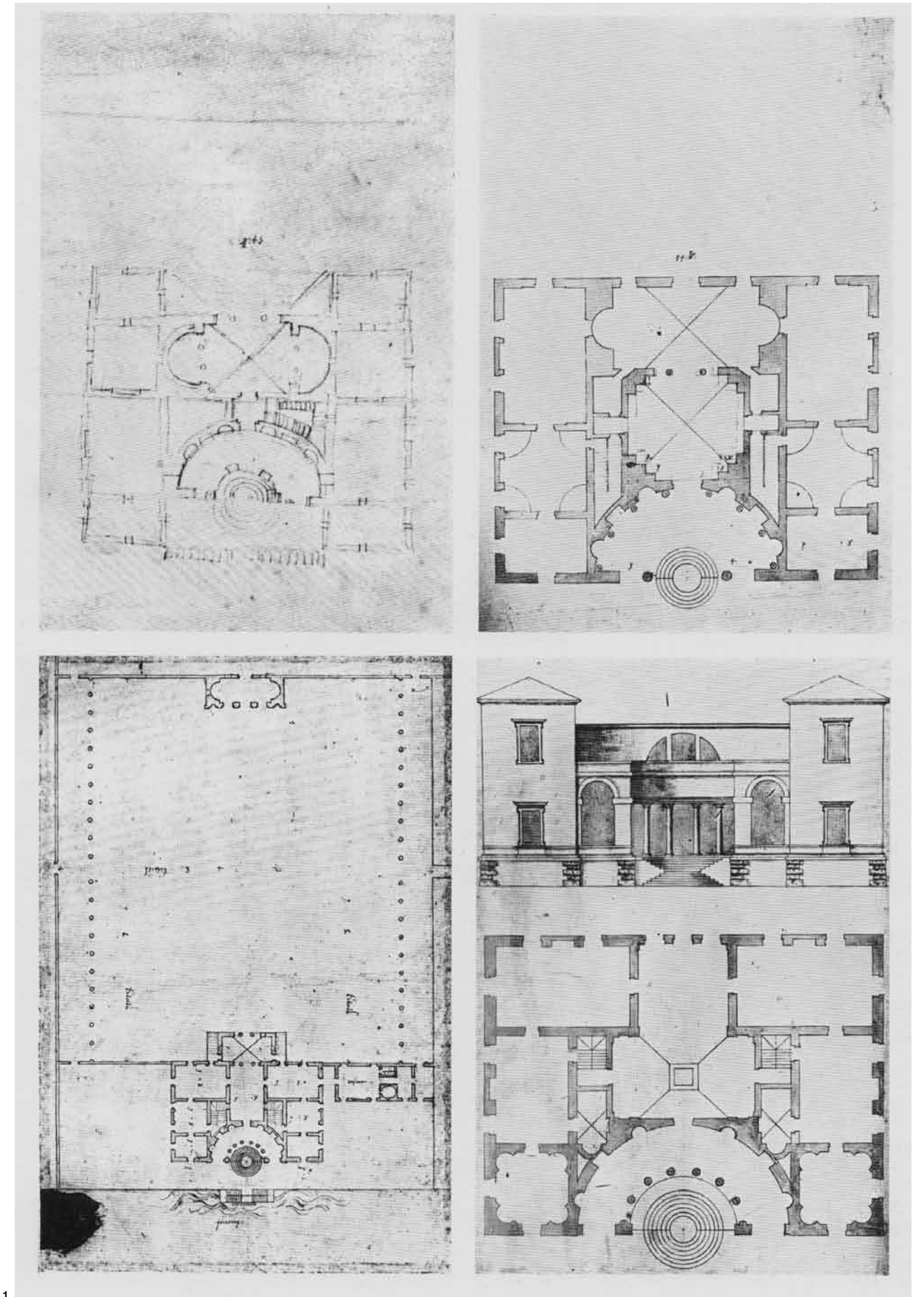


3

Fifth exercise: Building organisation

At this stage in the development of your project we would like you to study the internal organisation of your building at a larger scale. Study models that investigate the internal spatial organisation of your project and the interconnection of different rooms should be produced at a scale of 1:50 and 1:20. The position of doors and windows should be very carefully considered.

Your work will be reviewed at the end of this stage.



1
Plan studies of Villa Pisani, Andrea
Palladio, 1542

Sixth exercise: Room studies

With the knowledge you now have of your project, you will be asked to take one room and build a model at 1:10 that gives an accurate representation of the atmosphere you want to create. Choosing a specific room may also require you to indicate the relationship it has with neighbouring rooms, or the view out into the landscape.

You will be asked to make various models to explore ideas for this single space. The final version will then be photographed as carefully as the room you selected for the first exercise.



1

1
Model photograph by Guo Liaohui
and Logan Allen

Programme AS 2014

Date	Event	Details	Assignments
18 September	Studio introduction		
19 September	Studio briefing	Jonathan Sergison (JS) presents studio and autumn semester. Introduction to studio assistants Amalie Bleibach (AB) and Sarah Maunder (SM) Lecture: A study of atmosphere	Allocation of survey sites
20-21 September	Survey exercise	Trip to allocated survey sites	Photograph interiors Interior atmosphere models
25-26 September	Tutorials	Site visit	Start work on 1:200 group model Interior atmosphere models
2-3 October	Review	Review of survey and atmosphere images Discussion of initial thoughts on the project Lecture: Landscapes	1:200 model studies
9-10 October	Tutorials	Review of initial project ideas Lecture: Atmosphere/Image	1:200 model 1:100 model Sketches
16-17 October	Review	Review of perspectives Review of model studies and building ideas Study trip briefing	Perspectives 1:200/1:100 model studies drawings of plans, sections, elevations
23-26 October	Study trip to England	See separate programme for detailed information	
30-31 October	Tutorials	Review of project studies	1:100 model studies 1:100 plans, sections and elevations Perspectives
6-7 November	Intermediate review	Project reviews with guest critics	1:200 site model 1:100 model 1:100 plans, sections and elevations Perspectives
13-14 November	Tutorials	Review of interior models	1:50/1:20 internal study models 1:100/1:50 drawings

Date	Event	Details	Assignments
20-21 November	Tutorials	Review of interior models	1:50/1:25 internal study models 1:50/1:25 drawings Start 1:10 room studies
27-28 November	Review	Review of room studies	Room study 1:10 interior model and photograph
4-5 December	Tutorials	Review of perspectives	
11-12 December	Tutorials	Review of final drawings	Pdf presentation
18 December	Final review	Invited critics	1:200 site model 1:200 site plan and section 1:100/ 1:50 plans, sections and elevations Image of interior Perspective pdf/ppt presentation

Film list

Grand Hotel Budapest
Wes Anderson 2014

The shining
Stanley Kubrick, 1980

Barton Fink
Joel and Ethan Coen, 1991

Hotel Chevalier
Wes Anderson, 2007

Mistery train
Jim Jarmusch, 1989

The passenger
Michelangelo Antonioni, 1975

Beyond the clouds
Michelangelo Antonioni, 1995

Fawly Towers
BBC TV sergies written by John Cleese and Connie Booth, 1975-79

Death in Venice
Luchino Visconti, 1971

Last year at Marienbad
Alain Renais, 1961

Amarcord
Federico Fellini, 1973

Lost in translation
Sofia Coppola, 2003

Reading list

The Private Palladio
Guido Beltramini, Lars Müller, Zürich, 2012

The magic mountain
Thomas Mann, Franklin Library, Pennsylvania, 1981

Mirrors of infinity: the French formal garden and 17th-century metaphysics
Allen S. Weiss, Princeton Architectural Press, New York, 1995

Unnatural horizons: paradox and contradiction in landscape architecture
Allen S. Weiss, Princeton Architectural Press, New York, 1998

Tumult and order, Malcontenta 1924-39
Antonio Foscari, Lars Müller publisher, 2012

Hausbau und dergleichen
Heinrich Tessenow, Vieweg, Braunschweig, 1986

The English House
Hermann Muthesius, Frances Lincoln, London, 2007

The English Garden
Hans von Trotha, The Armchair Publisher at the Bookhaus, London 2009

Maroggia: leggenda storia arte
Franco Frigerio, Lugano, 1972

Contacts

Professor

Jonathan Sergison
jonathan.sergison@usi.ch

Assistants

Marina Aldrovandi
marina.aldrovandi@usi.ch

Amalie Bleibach
amalie.bleibach@usi.ch

Sarah Maunder
sarah.maunder@usi.ch

Studio

3rd floor
Palazzo Canavée

Office

Palazzo Canavée
Office C3.57
Largo Bernasconi 2
CH 6850 Mendrisio